



NOW THEN

CHRISTINA MROZIK | SHEFFIELD DOC/FEST | OMAR SOULEYMAN
A MAGAZINE FOR SHEFFIELD | ISSUE 111 | FREE



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EDITORIAL

Our featured artist this month really gets us on a gut level. So precise, but at the same time so graceful. Read more about Christina Mrozik and her work in our interview.

It's a pleasure to be partnering with Sheffield Doc/Fest this year and yet again their programme is superb. We chat to Alex Whitley about **8 Minutes**, as well as giving you our run-down of the festival in Filmreel. Visit sheffdocfest.com for the whole shebang.

We also had the honour of talking to Syrian maestro Omar Souleyman ahead of his appearance at Tramlines next month (Sun 23 July, 7:15pm, Folk Forest). A fantastic, singular musician and very strongly recommended as a live act.

This is our last printed mag before our customary summer break, but we continue to publish online during July and August, so connect with our social media accounts to keep up to speed. We tend to use summer to take stock and brainstorm new ideas, so if you want to connect with us on anything, it's a good time.

We'll see you back in print in September.

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SHOWROOM
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LOCALCHECK

HANNAH'S HERE

.....

It's festival season in Sheffield, with every weekend double-booked full of fun. Events at Access Space and DINA kick off the mighty Hannah Festival this month. It runs across summer, across the region and across genres, blending a festival with a printed directory of what's great about the North of England.

Through mutual aid with attitude, the Hannah group has been doing better than the so-called Northern Powerhouse, which activist and coordinator Andy Wilson calls a mere bureaucratic dream, offering only 'crumbs from the masters' table'.

Named after the hard-working campaigner and suffragette Hannah Mitchell, Hannah Directory/Festival is an ever-growing group of people looking after each other by sharing, where they can, each other's events, publicity and directly helping out. Andy says it's arguably one of the broadest networks across the North. It works cooperatively, reaching out town-to-town, person-to-person, at a depth that not even councils can match.

Likewise, it's a broad cross-section of types of organisation and certainly it isn't limited to 'the arts'. Nor is it contained within the big cities. That's important, because towns and villages are where thousands of people live, more so in the North than in many areas. Each settlement is unique and the historical cross-connections between towns goes right back to before the current industrial empires carved up our green lands and started polluting our rivers.

Hannah Festival celebrates the North, opposing London-centric, top-down orders from people who've hardly even visited places like ours. Place is just place, of course. Wherever you live is your place. I've lived here all my life and I'd call it 'the North of England'. 'South Yorkshire', 'Yorkshire and Humberside' and 'Sheffield City Region' aren't real places. They're government creations, and certainly they're less real than the growing relationships between groups

which Hannah Festival is helping to strengthen. Hannah Festival has got attitude.

People here are fed up with the government and media rule from the Home Counties, which dominates our culture and our whole mental environment. Hannah Festival has played and continues to play a big, well-respected part in our Northern fightback. We have to support and celebrate each other. Nothing less will do. To quote the great Emma Goldman, "If I can't dance, it's not my revolution."

The featured organisations for this year's printed Hannah Directory have been chosen and will be announced very soon. On Saturday 17 June, there will be fundraising sessions at Access Space, like DIY sketchbook making with Girl Gang Sheffield. Girl Gang member Charly Calpin says Hannah Festival is a great opportunity to meet and reach people, and to support each other. Other treats include Toni Buckby teaching how to embroider with conductive thread, sewing circuits into clothing. Neil Winterburn, a long-time Hannah helper, is also coming over from Liverpool to bring us even more fun with tech and art. Later on, we're invited to jump into DINA for an evening of entertainment which is being planned as we speak. Come out and support a worthwhile venture.

See you there, or at another festival soon.

Hosted by Alt-Sheff

alt-sheff.org | hannahfestival.com | access-space.org
dinavenue.com | wearegirlgang.co.uk/sheffield

CALIBAN AND THE WITCH – READING GROUP

TUE 20 JUNE | 7:30PM | THE BATH HOTEL

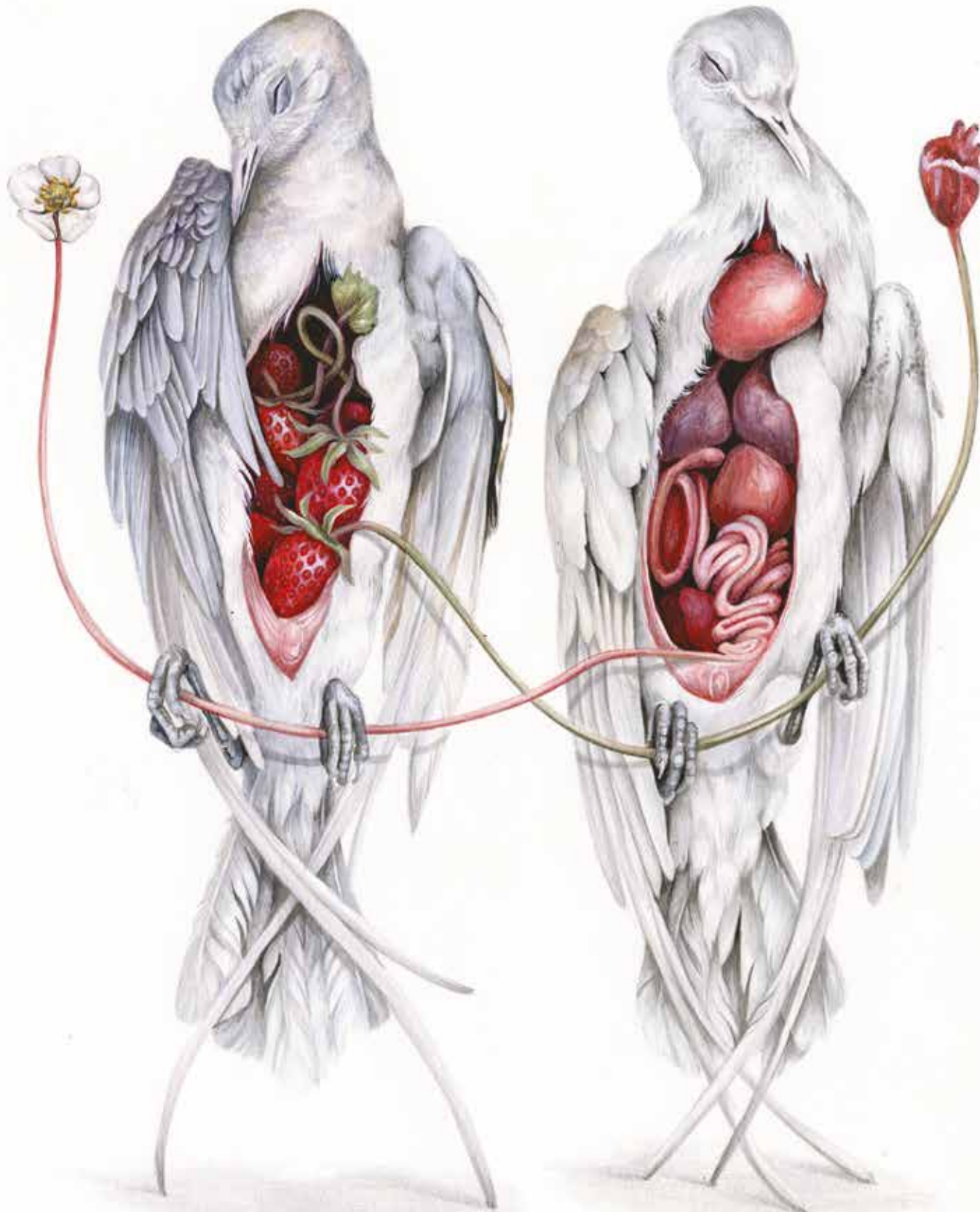
The first meeting of a reading group beginning **Caliban and The Witch: Women, the Body and Primitive Accumulation** by Silvia Federici. Apparently it's good, revolutionary stuff, but pretty dense text – the sort that a collective reading and discussion can help with. If you ever liked university seminars, try this. Guaranteed left-wing conversation and beer. What's not to like? alt-sheff.org

COOPERATIVES FORTNIGHT

17 JUNE – 1 JULY

It's time to cooperate, say the growing number of organisations which have rejected competition in favour of cooperative principles. Working together, Sheffield cooperatives like the Gardeners Rest (yes, it's now a cooperative pub) are officially launching a special 500-copy edition of The Sheffield Cooperator, a newspaper started 100 years ago by Yorkshire Co-operative Party.

principle5.coop



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GENERAL ELECTION

PARTY MANIFESTOS & SHEFFIELD

.....

With the General Election on the horizon, at the time of writing most of the party manifestos have been published and candidates should know what's in them. I approached a selection of candidates standing in Sheffield, asking five questions important to the city to find out what their manifestos offer. At the time of going to print, The Conservative Party had not responded.

What is the party's policy on the £10 minimum wage campaign?

NATALIE BENNETT (GREEN): I've backed the Sheffield Needs a Pay Rise campaign, and £10/hour by 2020 has been Green Party policy since 2015. I'm delighted Labour followed us.

PAUL BLOMFIELD (LABOUR): A Labour government would raise the national minimum wage to £10 by 2020 for everyone over the age of 18.

NICK CLEGG (LIB DEMS): We took millions of low-paid workers out of income tax. We would ask the Low Pay Commission to propose a higher minimum wage.

JOHN BOOKER (UKIP): A great way to boost the income of working people is to increase tax thresholds, so that nobody earning the minimum wage pays income tax.

As a City of Sanctuary, Sheffield welcomes refugees. What is the party's policy on immigration and refugees?

BENNETT (GREEN): An end to routine immigration detention, welcoming our fair share of refugees now in Europe. An end to a culture of disbelief at the Home Office.

BLOMFIELD (LABOUR): We must live up to our international obligations to help those fleeing war and persecution. Labour believes in reasonable management of migration with fair rules.

CLEGG (LIB DEMS): We would take 10,000 refugees from Syria every year in the next parliament, as well as reopening the Dubs programme for unaccompanied asylum seeking children.

BOOKER (UKIP): Immigration must be managed fairly, with an Australian-style points system focused on skills. We will respect and enforce the UN Convention on Refugees.

Sheffield is due to vote on a City Region Mayor in 2018. What is the party's policy on devolution for English cities?

BENNETT (GREEN): Yes to genuine devolution in principle. No to Tory dodgy devolution without proper funding. Structures should be democratically decided locally. Assemblies not mayors.

BLOMFIELD (LABOUR): Our economy is far too London-centric. We believe cities and regions need more powers, but must be given adequate resources alongside them.

CLEGG (LIB DEMS): Devolve more decision-making to local areas, prioritise transfer of transport, housing and infrastruc-

ture funding, skills training and back-to-work support. Scrap the requirement for an elected mayor.

BOOKER (UKIP): Devolution can provide great opportunities, but must be open and transparent, and done with the consent of the people. A Labour stitch-up benefits no one.

What is the party's policy on transport and investment outside London?

BENNETT (GREEN): Money should go on local walking and cycling, local buses and train routes running east-west and linking up the North, not on the London-focused HS2.

BLOMFIELD (LABOUR): Labour would invest across the country to rebalance our economy, including prioritising a CrossRail for the North to improve connectivity between our Northern cities.

CLEGG (LIB DEMS): We want a comprehensive Government Transport Strategy, incorporating long-term planning and investment across the whole country, based on the recommendations of an independent commission.

BOOKER (UKIP): We will scrap the £55 billion HS2 project and use the money to fund better regional transport schemes that actually benefit ordinary people. No to clause 21 [prevents councils setting up council-owned bus companies].

What is the party's policy on overseas students and the impact of Brexit on them?

BENNETT (GREEN): We say no immigration cap, but if there is one, students shouldn't be included. EU citizens already here shouldn't be treated as bargaining chips.

BLOMFIELD (LABOUR): I've led the calls in Parliament to take international students out of net migration targets and boost recruitment from the EU and beyond.

CLEGG (LIB DEMS): To not include international students in immigration targets, reinstate post-work study visas for STEM [science, technology, engineering and maths] graduates. Guarantee EU university staff's citizenship immediately. Keep Erasmus scheme.

BOOKER (UKIP): Overseas students should be welcomed, so we want to exclude them from immigration quotas. After Brexit, new EU students should pay international student fees.

We hope this helps decide your vote and please **make sure you vote on 8 June.**

Nigel Slack
Active Citizenship



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8 MINUTES

SOLAR EXPLORATION AT DOC/FEST 2017

.....

Part of yet another superb Doc/Fest programme, Alex Whitley's stellar dance exploration, 8 Minutes, comes to The Octagon for a special preview on 12 June, ahead of its world premiere at Sadler's Wells in London.

Developed in close collaboration with the Science and Technology Facilities Council's Rutherford Appleton Laboratory (RAL), and taking the Sun as inspiration, the performance features choreography by Whitley, alongside film by visual artist Tal Rosner and music by electroacoustic musician Daniel Wohl, adding yet another string to the bow of Doc/

Fest 2017's multimedia and cross-genre programme.
We caught up with Alex to talk more about the project.

What was the genesis of 8 Minutes?

It came from RAL Space, the space science centre that I've been working with. They in the past two years have had artists-in-residence and have been involved in arts projects as part of their public outreach initiative. I jumped at the chance when I was approached. I've used science as a subject matter and inspiration for my work in the past, and so it felt like a very

natural thing to take on, and I was especially excited by the prospect of actually getting to work directly with some of the scientists as well.

How did the work of RAL Space inform the project specifically?

Early on, I was given a presentation by several of the leading scientists there, explaining the kind of work they do. It was quite overwhelming actually, because it's a huge facility and they're covering an incredibly vast array of subjects in relation to space science, in terms of their involvement in some of the huge international space missions, like the new James Webb Telescope, for example, which is going to be the replacement for Hubble, and the Solar Dynamics Observatory – a lot of these big projects they've been key partners on – as well as having departments that are developing robotics for the Mars landings and manufacturing microscopic instruments for focussing lasers. But it helped to start to point the direction, in terms of how we could find inspiration in some of the work that was being done.

The subject of the Sun was a key focus from the beginning, I guess because of the relatability of the Sun. It's something that we have a very tangible relationship to, as well as having a very advanced understanding of now, because of modern science and technology. But also, I think RAL were interested in having that as a theme for the piece because of the potential impact that the Sun's activity can have on our modern communication technology.

Presumably the title of the piece comes from the time it

science and art. Is this a grey area you enjoyed working within?

Yeah, definitely. I've always really enjoyed the fact that dance is traditionally an art form that draws together a lot of different disciplines. We rely on music, lighting design, a set, a costume – and I guess I enjoy exploring what new technologies can open up for dance.

There's a lot happening in interactive technology and video technology that is opening up new possibilities in terms of how light can be used in theatre and how we can explore kinetic relationships – be that a moving body, a moving light, or a moving image on screen. That's all choreographic to me.

There are some similarities with your past work, Pattern Recognition, which featured motion-responsive lighting. Has it been challenging 'syncing' the dance, audio and video elements this time around?

In some respects it's easier, because you can plan things in advance. There are different challenges that each one poses. In the interactive work that I've done, everyone relies on the technology that is coordinating that interaction, and it's not often as reliable as you expect it to be, so you have to factor in a lot of variable responses. There's something appealing in that. That 'aliveness' is a very powerful theatrical tool. It's very effective in concentrating people's attention.

Tell us more about the creative learning programme attached to the project.

Right from the beginning we felt it important that we were finding ways of connecting with a broader audience,

.....

“THERE'S A LOT WE CAN UNDERSTAND THROUGH MOVEMENT”

.....

takes for the Sun's light to reach Earth. Why did this seem significant to you?

It seemed quite a neat way to tie together the scientific and theatrical. Dance is durational. It's a performance that happens over time. A consideration of time is a really important thing for me as a choreographer – understanding how ideas develop over time, how rhythms are set in motion. Appreciating that there's light illuminating the world, and that that light left the Sun eight minutes ago, blows your mind in itself.

How are the different elements - dance, film and music - working together in the piece?

Well, they're still being worked on as we speak, but obviously we've been talking about and planning the project for quite some time now.

There's only so much that dance can do to relate to and understand some of the scientific concepts, and so the visuals are really important in giving a slightly more direct and figurative representation of the subject matter, which freed me up choreographically to explore some more abstract connections.

Similarly, the music adds an awful lot in terms of the mood, and the rhythm and tempo of things, which allows for a different connection to the subject matter. For me, it was important that the piece isn't just about the abstract science. It's about the feelings associated with scientific exploration – the sense of awe and wonder that it inspires, something that theatre and dance really deal well with.

The project is noteworthy in that it blurs the lines between

particularly young people, to give them an experience of what this kind of project is about, which is exploring the parallels between artistic and scientific processes. It's important that we're targeting primary school children, before they've been forced to discriminate between the arts and sciences, which they tend to do in secondary school.

There's a lot we can understand through movement that can give us a different way into a subject than understanding it cerebrally or theoretically. Everyone learns in slightly different ways and I think often people are put off by either art or science. So giving young people the opportunity to have a lecture from a scientist, have some practical demonstrations of the theory, and then explore those ideas through movement – it's lots of different potential ways in to understanding a concept, which I feel gives a richer and deeper understanding of it.

Sam Walby

8 Minutes comes to The Octagon on Monday 12 June. Tickets are priced at £12/£10 concessions and are available at sheffdocfest.com.

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JUNE LISTINGS

Friday 2 - Time and Tide Tap takeover – A showcase of beers from one of the UK's newest and most exciting breweries. "The home of creative drinking. Their mission is to bring you incredible flavours that excite your palate and make you smile." Starts at 5:00pm, Free Entry.

Friday 9 - The Rebel Art Centre – A night of live music with Cass Smith on trumpet. Starts at 8:00pm.

Saturday 10 - Go Go Gorilla – Rhythm and blues DJ night playing their classic and rare Rhythm & Blues collections from the 50's and 60's. Starts at 9:00pm.

Thursday 15 - Eurosession Present - Daniel & Emma - The Sweden-based duo-couple Daniel and Emma Reid perform songs, self-penned tunes and traditional material from both Sweden and the British Isles, all with a remarkably close and spontaneous interaction. Starts at 7:30pm.

Saturday 24 - Cloudstreet Gig – Bringing fresh life to the best of the tradition, Nicole Murray, John Thompson and Emma Nixon have carved themselves a niche internationally as outstanding performers of acoustic folk music. With vocal harmonies reminiscent of Steeleye Span and the Seekers, powerful arrangements of Australian classics and a repertoire that spans the Anglo-Celtic world, Cloudstreet's exciting performances entertain and delight. Starts at 7:30pm £10/8 OTD.

Friday 30 - Mike Hughes Gig – Mikes "Apocalyptic Gospel Blues" and his Support, Before Breakfast's, strong melodies, ethereal cello and sweet harmonies will get you in to the weekend in the most chilled way imaginable. Starts at 8:00pm, £7otd.

Saturday 1. July - The Tirith Gig - A cult rock band from the 70s that have somehow found themselves transported by time into the 21st Century. The band hail originally from Loughborough Leicestershire, where they played as their previous incarnation "Minas Tirith". Call the music what you like, Alternative Rock, Progressive Rock, Stadium Rock even Folk Rock at times. The songs are a mixture of older Minas Tirith material and new songs. Doors at 7:30.

Plus the folk music singing session every Wednesday and quiz night every Thursday.

FESTIVAL OF DEBATE

STRONG & STABLE DISCUSSION

.....

Well, we hope you're not sick of political discussion yet - why would you be? - because we've got another month of Festival of Debate ahead of us. From everyone at Opus and Now Then, thank you for supporting the festival in every way. We've been really pleased with the amount of interest in our programme and we're already thinking about how we can improve for 2018. Get in touch if you want to get involved in the festival. We are always open to collaboration.

Here is a selection of our June events. The full programme is available at festivalofdebate.com.

THE PERSONAL IS STILL POLITICAL

WED 7 JUN | 6:30-9PM | THE CIRCLE | FREE

The big issues in the world are happening at every level. Change and conflict are mirrored in our relationships, our workplaces and in ourselves. Beyond blame and division, can we find the seeds of global change in our interactions? Come and explore together how to go forward from where we are now.

SHEFFIELD HOMELESSNESS: TOO BIG A PROBLEM TO SOLVE?

THU 8 JUN | 6-8PM | THE CIRCLE | FREE

Some problems in this world are just too big to solve. However, homelessness in Sheffield is something that we can absolutely solve. We are bringing together all the people in Sheffield who know homelessness and together we'll work out how to make sure nobody has to sleep out in our city ever again.

MANDATORY REDISTRIBUTION PARTY

FRI 16 JUN | 7:30-10:30PM | DINA | £5

Absurdist comedians explain and illustrate the world of contemporary political taxonomy (who are all these people and what hole did they climb out of?) and the righteous struggles ahead (which of them do I need to push back into their hole?).

FAIRER MONEY: THE NEED FOR REDISTRIBUTION & FINANCIAL WELLBEING

TUE 20 JUN | 6:30-8PM | QUAKER MEETING HOUSE | FREE

People's financial position, and their ability to respond to unexpected events in their lives, has a huge knock-on effect on physical and mental health, as well as being closely linked to unemployment and debt. What can we do to make Sheffield a fairer, more financially inclusive city? Panel discussion with Q&A.

MIGRATION MATTERS FESTIVAL

TUE 20-SAT 24 JUN | MULTIPLE LOCATIONS
PAY WHAT YOU DECIDE

This year's festival will feature established companies, emerging artists, community arts groups and charitable organisations, a rich and soulful programme that brings the diverse and global mix of Sheffield's communities together with artists from all over the country in a celebration of food, culture and performance.

DOES SOLIDARITY WITH REFUGEES MATTER?

WED 21 JUN | 6-8PM | ROCO | FREE

What does solidarity mean in the context of the refugee crisis? Does it prompt action or is it a token word that disguises ever more closed borders? This event, organised by a White Rose Research network, opens discussions on the motivations, meanings and consequences of solidarity with refugees.

SHEFFIELD-SAARBRUCKEN-SCARBOROUGH: A NEW DEAL FOR EUROPEAN COMMUNITIES

WED 21 JUN | 6:30-8:30PM

THE RED DEER (UPSTAIRS) | FREE

Join the multinational debate shaping a New Europe - and how local communities are a vital part of the policy. As a humanitarian, progressive vision, a reformed, united Europe is needed now. A new economic approach which values local enterprise, people and jobs, is gaining momentum. Discover the New Deal proposal and help shape the debate.

GIRL GANG SHEFFIELD: BATTLE ROYALE

SAT 24 JUN | 7PM-2AM | DINA | £10-£15

Grab your squad and join Girl Gang Sheffield for an immersive screening of **Battle Royale** and an interactive party to end the world. Festival of Debate closing party.

festivalofdebate.com | @FestOfDebate



OUR FAIR CITY

CALLING ALL CANDIDATES

.....

The **Sheffield Fairness Commission** was established by Sheffield City Council to look at the nature, causes and impact of inequality across the city and to make recommendations for tackling them.

Since then the **Our Fair City Campaign** has been responsible, overseen by the Partnership Board, for pursuing the vision that Sheffield “is eventually free from damaging disparities in living conditions and life chances, and free from stigmatising discrimination and prejudice, a place in which every citizen and community knows and feels that they will be treated fairly. We aspire to be the fairest city in the country.”

Despite the adverse national context, including severe Government cuts to local authority spending, there has been

notable progress in just a few short years. For example, the campaign has worked with a group of private-sector employers to develop a **Fair Employer Charter** for Sheffield, setting out how our city expects its companies to treat the people who work for them.

The campaign has also developed a **Fairer Food Charter**, which identifies our priorities for Sheffield’s food system, and a set of **Fair Food Chain Standards**, aimed specifically at food producers, suppliers and retailers.

Sheffield Money was launched in 2015, establishing an ethical and affordable loan scheme on a not-for-profit basis. Supported by Sheffield City Council and regulated by the Financial Conduct Authority, it was hailed in the national press

as a highly innovative approach to the widespread problem of loan sharks preying on the poorest families, which could be worth £20 million to some of Sheffield’s poorest residents. Membership of the **Sheffield Credit Union** has grown by 30% since the last report, while its loan book has also grown by 21% to just under £1.3 million.

Our Fair City is now also developing **A Manifesto For A Fairer Future**, involving young people in shaping a fairer vision of their city ten years from now.

In the 12 months, the Our Fair Campaign has worked with communities of interest covering sustainable food initiatives, the food bank network, the voluntary sector, youth charities, Chamber of Commerce and both Sheffield Hallam University and the University of Sheffield. Discussions are currently underway to explore the potential of a centralised surplus food depot to support food initiatives in the city.

Recent events have included ‘Forging Fairness in Fir Vale’, involving a panel with a local councillor and community members, and ‘The Importance of Voice in the Roma Community’, examining what fairness means for the Roma community in Sheffield. Over 40 short animations have been commissioned from students on the campaign’s priority areas through the Sheffield Hallam Digital Media course.

We have made progress, but closing the gap is not easy. It is also made harder by the downturn in the economy. According to a recent report by Dr David Etherington and Professor Martin Jones, Sheffield City Region lost £1.19bn through welfare cuts and loss of income between 2010 and 2015. Stark inequalities still exist:

- 20% of people in Sheffield are in poverty.
- 25% of children in Sheffield are in poverty – but in Ecclesall ward just 3.3% of children live in poverty, whereas in Firth Park it is nearly 43%.
- Over half the people in poverty are in ‘in-work’ poverty, in a household with at least one person working. In Sheffield, this is predominantly in the retail, hospitality and care sectors.
- We have 60,000 more people qualified for level 4 jobs (requiring a degree or equivalent) than we have such jobs available. We have over 40,000 people doing level 2 jobs (GCSE grades A* to C or equivalent) who are qualified for level 3 (A levels or equivalent) and level 4 jobs. We continue to have far too many people whose qualifications are at level 1 (GCSE grades D to G or equivalent).
- The life expectancy gap between the ‘affluent’ and ‘deprived’ parts of Sheffield is still too large at 9 to 10 years. This rises to as much as 16 years when neighbourhoods are the measuring unit.

We can do so much more – and so much better. The Government must show leadership on this and therefore **we are asking that the representatives of all political parties in the coming General Election commit themselves to ensuring the following for the people of Sheffield:**

- Publicly support and advocate the Cohesion Strategic Framework and action plans to make the city more socially inclusive.
- Be active in getting more employers signed up to our Fair Employer Charter and ensure we move towards ending zero-hours contracts in Sheffield and paying a minimum wage of £10 an hour.
- Make the financial case for inclusion by undertaking a cost-benefit analysis of anti-poverty measures and the public

expenditure savings that can be made.

- Embed the work of the Joseph Rowntree Foundation Anti-Poverty Initiatives and Sheffield City Council’s Anti-Poverty Strategy.
- Challenge some of the pernicious elements of the Universal Credit System and redesign the claimant agreement to reduce the level of benefit sanctions and ensure interventions are made early and appropriately.
- Increase access to apprenticeships and make sure that the skills package in any City Region deal is fit-for-purpose and appropriate for the most disadvantaged and hard-to-reach groups.
- Adopt the measures proposed in Sheffield’s Financial Inclusion Strategy and target support where it is most needed. Increase activity to stop loan sharks and increase access to affordable credit.
- Finally, we invite each candidate in this election to sign up as a Fairness Champion, becoming an ambassador for the Our Fair City Campaign and its aims.

Jane Thomas

ourfaircity.co.uk
@FairSheffield

Making
Sheffield
Fairer

Dear Parliamentary Candidates

The forthcoming General Election is one of the most important in living memory.

At stake is not only the headline issue of Britain’s relationship with Europe but, for the majority of citizens, the more pressing issues of their future livelihoods and the kinds of society and communities they live in.

Britain is more divided, along various lines, than it has ever been. The same is true of our city, a city that had hitherto been regarded, and felt like, a highly cohesive one. This election must be about how we can ensure that Sheffield’s divisions are mended and that it once again becomes a model of inclusiveness and tolerance.

The Sheffield Fairness Commission showed the way forward and set a bold aspiration for Sheffield to be the ‘fairest city in Britain’. Since then my colleagues and I on the Fair City Advisory Group have been working closely with various public, private and voluntary organisations in the city to try to progress that aspiration.

It hasn’t been easy, but progress has been made, despite the adverse economic context. A debate has been started in many different parts of the city about what ‘fairness’ means in practice.

Now, as the General Election looms, we invite all Parliamentary candidates to come on board and make a solid commitment to the aims of the Our Fair City Campaign.

The briefing opposite contains further details about the achievements of the campaign so far and our ‘ask’ of you as candidates. Please join us and make fairness in Sheffield a major focus of the General Election.

Professor Alan Walker
Chair, Fair City Advisory Group



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FOOD

CHEERS TO SUMMER

.....

This month we're looking at Sheffield's rich choice of places to enjoy summer drinks. We're pretty sure there'll be a few sun-filled days in June, so get your shades on and be ready to quench your thirst with a few alfresco drinks.

Reach the heady heights with a trip to the rooftop terrace of Roco on Glossop Road for a leisurely glass of wine or go to Kelham Island's Krynkl building to the rooftop INC bar.

There are plenty of spots to take in the outdoors, like The Brothers Arms in Heeley, which has an excellent beer garden with a fine outlook. You can enjoy an ale outside at The Rutland Arms on Brown Street or The Beer Engine on Cemetery Road, choosing from the extensive array of beers on the bar, or chill out at The Gardeners Rest in Neepsend, where their quirky garden space comes complete with a

Garden at The Hallamshire House, Commonsides. Head downstairs to the beer garden, where you can sit back on the sofas with a drink in hand, enjoy the chilled tunes and a plate of Freak Street Cafe's Himalayan dumplings (momos).

For those more sophisticated evenings, try one of the city's many bars. Have a summer-themed night with drinks and Spanish-inspired pintxos at The Tramshed on Chesterfield Road, or alternatively at Trippets Lounge Bar you can enjoy live jazz whilst sampling a few gins from their extensive menu. We've heard the Nginious Smoked + Salted, Silent Pool, and Sibling are ones to look out for.

At Haggles Corner on Queens Road, there's a bit of everything, with gin (Locksley and Brockmans) and rum (Diplomatico), craft ales including Heathen and Gamma Ray, and cocktails including mojitos and espresso martinis.

Wind down on a Friday night with a summer cocktail

"KEEP YOUR EYES PEELED FOR COLLABORATION EVENTS"

riverside view.

Head up a few hills to The Blake Hotel in Walkley and admire the views across the city from Blake Street, one of the steepest roads in the country (with a 16.6° gradient). If you want to broaden your drinks knowledge, try one of their gin and whiskey tasting nights hosted by Starmore Boss.

Just down the road is the Walkley Beer Co, where you'll find friendly service and a menu of ales to drink in or take out. If you're a fan of the micropub vibe, there's also The Beer House on Ecclesall Road and The Itchy Pig in Broomhill.

If you're looking for an evening out with drinks and something a bit different, keep your eyes peeled for collaboration events. On 3 June, there's the Edible Hideout, a beer-matching and arancini event at Hop Hideout on Abbeydale Road with Signor Arancini. If pizza is more your thing, then head to one of Forge Bakehouse's regular pop-up pizzeria nights, run in collaboration with their neighbour, Turner's Craft Beer Bottle Shop. To make it easy, you can pre-order your pizza for collection.

On the first Saturday of the month you'll find The Secret

at Tamper Seller's Wheel. Try a lavender martini and take a table in the courtyard to make the most of a fine evening. If you need a pick-me-up, try Ink and Water's late opening and coffee-infused cocktails. Go all out with a Baileys Mudslide, served over Sheffield's finest ice-cream with an espresso on the side.

Above The Great Gatsby on Division Street you'll find Daisy's Bar. They offer table service and an interesting array of cocktails, including the temptingly citrus-infused La Fuente, with tequila, pineapple syrup, grapefruit and lemon, and their Flat Cap Julep, which is made with bourbon and Yorkshire Tea.

Alternatively, strike a balance with a game of ping pong at Picture House Social on Abbeydale Road, followed by a pizza and post-match cocktail. Their new summer drinks menu is out now. Cheers.

Ros Ayres

@Nibbly_Pig

@WeAreRoco | @BeerEngineSheff | @WalkleyBeerCo | @HallamshireHaus



SOUR BEER CEVICHE

Recipe by Brendan Barwise, Chef at Sentinel Brewhouse

Serves 4

-

250g fresh white fish, cut into 1cm cubes

50ml sour beer (a fruity Gose wheat beer adds nice flavour, such as our Sentinel RRG)

½ red onion, chopped finely (soak in ice water to take harsh edge off, but drain well before using)

½ red chilli, chopped

Juice of 1 lime

½ tsp sea salt

½ tsp ground coriander

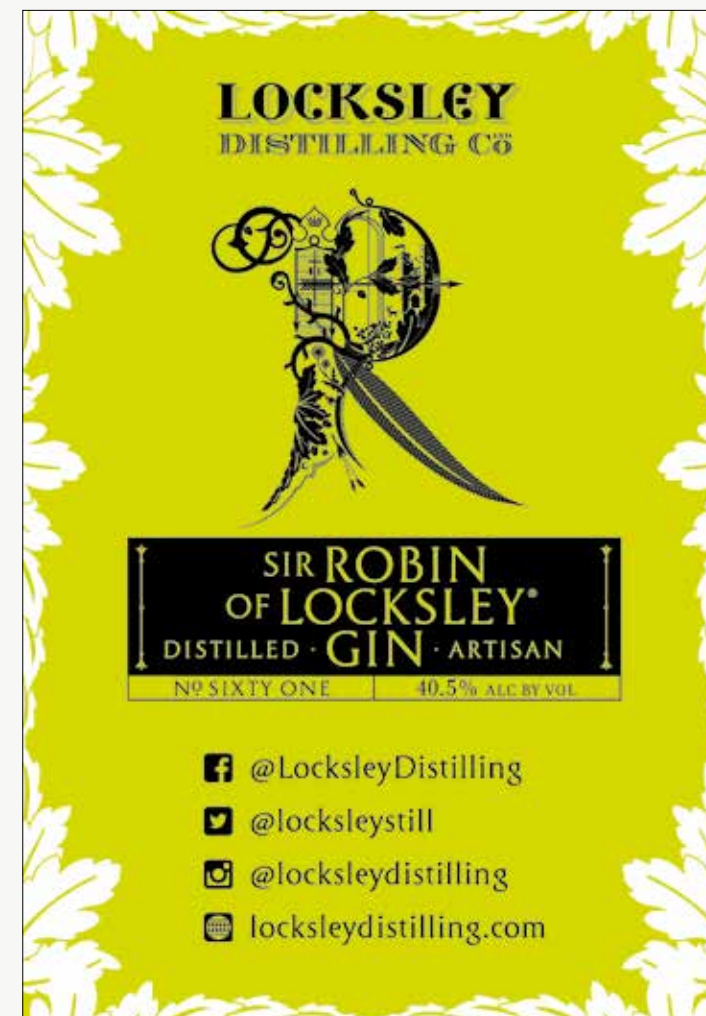
2 avocados skinned, stoned and sliced

A handful of fresh coriander to serve

This simple recipe uses the acidity of citrus and sour beer to quickly cure the fish. It's refreshing and tart, perfect for a summer's day lunch alongside a cold beer. It's great paired with the beer you cured it in or a Witbier like Camden Brewery's Gentleman's Wit.

Place fish in a large mixing bowl and add all ingredients except the avocado and fresh coriander. Mix together gently. Cover and leave to cure in the fridge for 30-60 minutes. Check the seasoning and add more citrus or salt to suit your preferred taste.

To serve, place the fish on top of the sliced avocado and sprinkle coriander over the top.



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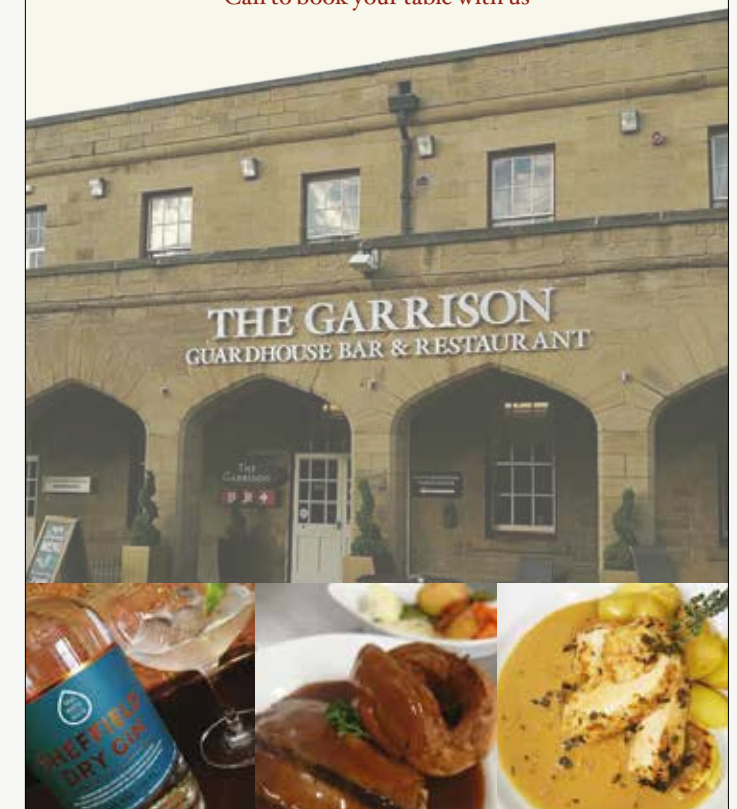
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WORDLIFE

HOSTED BY JOE KRISS

.....

Our usual selection of poems, prose and listings for you this month. 'Listening Again' looks back to childhood memories of music in our past, 'Do Something Weird' urges us to live in the present, and 'Perfect Storm' looks ahead to an uncertain future, as we run into the General Election on 8 June. Hope you enjoy them.

We've got two events later on this month, one in Sheffield and one in Wakefield. Keep the poetry and creative writing submissions coming to joe@wordlife.co.uk

Joe
@WordlifeUK

.....

WORDLIFE OPEN MIC

Tue 20 June | 7:30pm | DINA Venue

Our monthly poetry night is hosted on the third Tuesday of every month at Sheffield's newest performing arts venue, DINA. There will be ten open mic slots and performances from featured poets. Donations on the door.

UNITY WORDS

Wed 28 June | 7pm | Unity Works, Wakefield

Unity Words is our sister night in Wakefield. This event will be headlined by Maria Ferguson, recently nominated for 'Best Spoken Word Performer' at the Sabotage Awards. We run a poetry workshop at Unity Works every month, 3-5pm. All participants get a chance to perform at the evening event.

Do Something Weird

For the sake of the Thin White Duke,
whose otherworldly feats are being left undone,
I urge you
not to weep or pray.
Just do something weird today.

Have that raucous entrance you've always wanted,
complete with smoke machines and lasers
for no fucking reason
whatsoever.
Don those heels you can't quite walk in,
that accent you can't quite talk in,
do a pirouette on the fork in the road that terrifies us all.

Do something weird today, use that vivid, brutish scrawl
to rip a hole in the history books.

Go on, you weirdo. Do what you do best.

For the sake of the Thin White Duke
and every other hero lost, do not ever rest,
and do not be at peace with those
who'd keep your freakish fervour in little boxes.

For your sake, and his, and mine,
go out tonight
with your carcass caked in glitter
and your heart undressed.

Genevieve Walsh

Taken from her latest book, *The Dance of a Thousand Losers*,
available now on Flapjack Press.



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Listening Again

An old friend lent me this album
back when we were almost kids.
Meandering b-sides. No radio play.
Just wounded creatures confessing each other
further and further from home.

But it could not tear into me then
the way it does this morning,
sitting alone at the shop...

Yesterday I spoke with my brother.
He's living on whiskey and cigarettes.
Last night I lay and laughed with my wife,
reading small changes on maps in faces.
This morning I awoke early,
watched our daughter as she slept:
headlong into the woods,
fingers closing round infant dreams.

Now, under pale blue-slate dawn skies,
I walk to work, mix the dough,
set each loaf to rise
with the day and the slow
gathering noise of something
so forgetful, so ordinary.

Alone at the shop with these songs:
thin voice of a mermaid, stranded here
among the lesser forms,
all limping toward that piano climb,
where the ache of a weary soul's undone
by the alchemy of our accidents.
Smiling back on hungry youth,
remembering you
old friend.

The cold wet midnight pavements we wandered,
fences we hopped, windows we broke
all those incarnations ago.
How could we have known
why it felt so familiar,
trespassing on the people we would become.

David Wood

Perfect Storm

“Do you remember where you were when you heard they'd
called the 2017 General Election?” she asked. Of course, it came
flooding back.

I was on a beach in Wales, helping my daughter to fly a kite. The
day was bright but chilly, a perfectly steady westerly wind holding
the kite stock still, high above us. It was the first proper day of the
holiday. I was scanning the horizon for something, anything that
might quieten the inside of my head. I was desperate for a break
from reality.

The news had become a deadly addiction, a barrage of 'look
what a mess these politicians are getting us into now'. 24 hours a
day, it took over our lives. You'd check Twitter (remember Twitter?)
before you settled down to sleep, and five turbulent hours later
you'd peel your eyes open and check it again. But nothing had
changed overnight. We were still screwed.

My wife wandered over and said quietly, almost conspiratorially,
“Theresa May's called a General Election for June.” The kite flinched
as the wind twisted slightly onshore. “Hmmpf,” I replied. “Here we
go. So much for us getting away from it all.” I knew in my bones that
election was going to be the tipping point.

We lived in Sheffield back then. The Tories got their majority in
Parliament, but with almost no MPs from the big cities, so the places
with the skilled workers, the universities, the big hospitals, theatres
and sports were hardly represented at all in the government, in the
cabinet. At the same time cities were getting elected mayors, and
they were mostly Labour. We already had Sadiq Khan in London,
then Andy Burnham in Manchester. The Labour big hitters were
mayors, not MPs, so suddenly the fight wasn't between opposing
parties in Parliament, but between national government on the one
hand and the big cities on the other.

The cities had been clamouring for more power for years before
that and the British government had always resisted. Britain back
then was one of the most centralised countries on Earth. All the
wealth and power was in London and everywhere else just felt left
behind. Places like Manchester, Sheffield, Birmingham and Newcastle
wanted to raise their own taxes and make their own export deals
with the places in the world they did business with. Newcastle
wanted to trade with Scandinavia and Japan, Sheffield was more
interested in China, and Manchester in India.

After the 2017 election, the public turned against the
government. Most of the protests had a party atmosphere,
especially the ones in the Peace Gardens during the summer,
though there were a few times when things got nasty. Successive
governments used to just close their eyes and ears and carry on, but
when there were strikes and street demonstrations at the same time,
they couldn't ignore it.

That was when the cities made their moves for independence.
The mayors got India and China to back their ultimatum to
Parliament: give full autonomy to the cities or there'll be no
international trade. London could only stop the banks moving to
Europe by cutting its own deal with France and Germany. It gave
birth to the Inverse Empire, the British Isles made up of satellite
states of powerful, faraway nations. A new world order, and it
happened so quickly, only two or three years.

The city states are still in their infancy, but I think they've mostly
worked out OK, apart from the odd outbreak of corruption. If I'm
honest, I've come to treasure the fragility of it: none of that jingoistic
'Rule Britannia' complacency. It had become embarrassing to be
British. Now that we're frontier territory again, the edge of the map
instead of the centre, it's quite a relief. And whenever I see a kite
flying, I always think of that summer.

Andrew Wood
@andrewthewood



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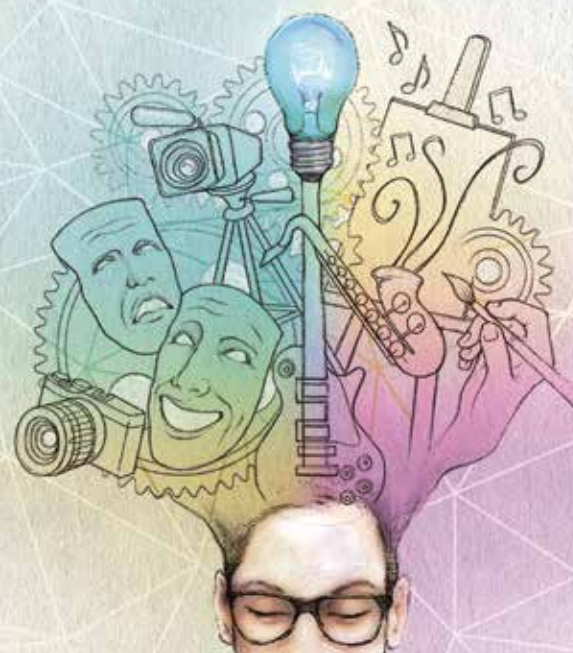
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CADS is unfortunately moving from its famed Smithfield site, but will be continuing its journey at the Abbeydale Picture House and Eagle Works. This series of fundraisers brought together by the breadth of talent that has come through CADS will be helping to facilitate this progression.

SAD FACTS

TOP TIER REPORTAGE FOR A MUMBLING ELECTORATE



CRYING

by Tracy Denholm

As an adult who has, for the most part, been required to sort out their own mental health issues, developing a fondness and respect for crying has been crucial. Despite this, it feels unreasonable and exclusionary that I'm not welcome to cry wherever I feel the need - that my requirement for crying is subordinate to the mild discomfort other people will feel if they see me bawling one out (a lake of tears) in the supermarket aisle. It's like self-imposed Jim Crow laws for the sad.

Do you know what's even more stigmatised? Vomiting. In our society there are exceptionally few places where I feel encouraged, welcome or even able to vomit freely. People who imminently need to vomit are incredibly marginalised as it is, that they feel excluded from key venues in the city is shameful, reactionary and prejudiced especially considering the warm welcome provided to the sneezing or bleeding.

Listen up policy makers, you think I choose to vomit? No way José. But my body does it anyway and I'm proud. Proud and excited. When I feel the bile rise I start smiling, because I love who I am and I love what my body does unconditionally.

LET 🍌 ME 🍌 GET 🍌 SICK 🍌 ON 🍌 THE 🍌 BUS

DEMOCRACY

Staff Post

We've got insanely good election choices this year: Nyarlathotep the crawling chaos, a litany of cabbage patch dolls, and a kind man who fell in a bin.

It makes you appreciate the limited scope of a lot of horror fiction that they didn't think to include the perils of democracy. Imagine the greater depths Texas Chainsaw Massacre would have if Leatherface enjoyed a constitutional mandate and a significant majority of the Home Counties actively voted to give him a codified position of power, provided that the actual running around with a chainsaw stuff was localised to the North of England.

Image Godzilla, except the shrieking crowds below not only have to dodge the rubble of disintegrating high-rise buildings and streaks of fire-lightning randomly soaring across busy intersections, but now they also need to comprehend that this screaming lizard has been elected with a constitutional majority, that the Overton window of acceptable political discourse has been shifted towards walking through infrastructure, standing on humans, and dodging questions about child poverty statistics by hibernating in the sea.

VOTING

by Carlos Rudd

You vote with ballots? I vote with my feet. I vote with my potato gun out in the green. I vote with a slingshot and a tomato and a cheeky grin. I vote with a small, newly militant group right through the windows of the local police station.

I've taken over the Greggs on Fargate and declared it a sovereign state. I've got a crossbow and enough pasties to last me a month. Utopia is now. Come at me, pigs.



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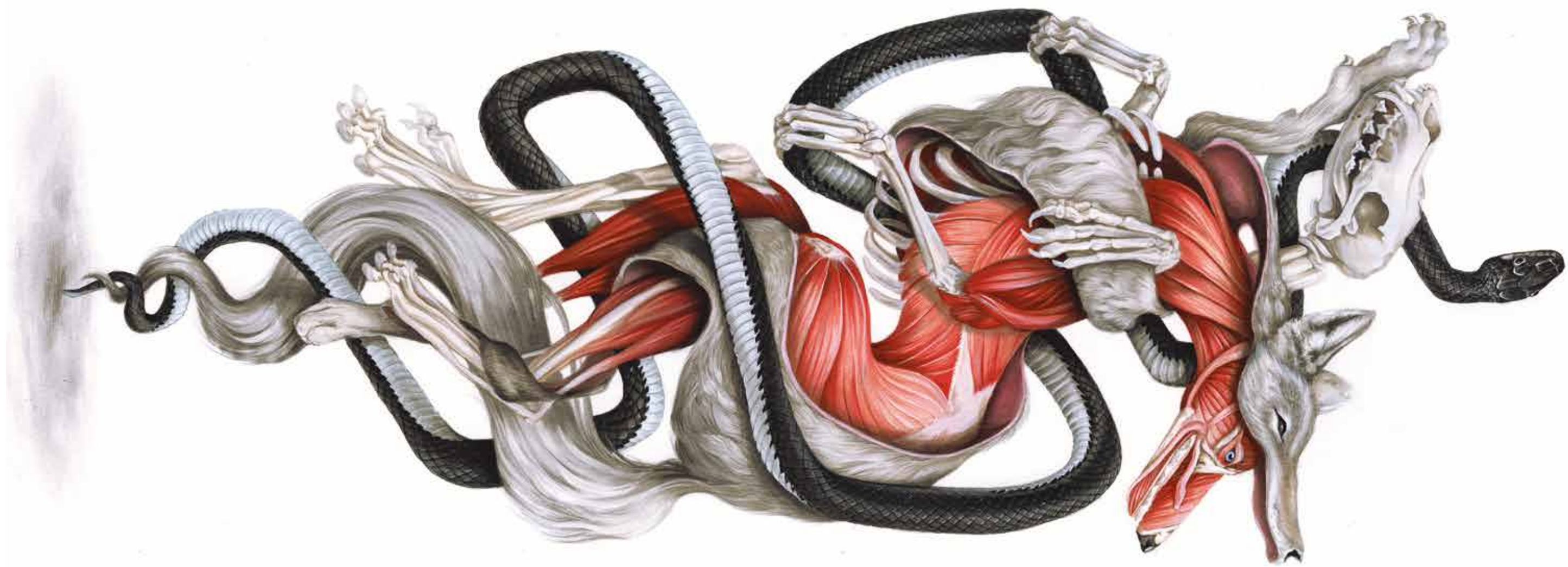
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CHRISTINA MROZIK

GRACE & PRECISION

.....

We haven't had enough female artists on our pages of late, and what better way to start to redress the balance than with the emotive work of Christina Mrozik.

Based in the US, Christina seems to bring every piece of paper that crosses her desk to life - the kind of deep feeling, let alone technical prowess, that you just can't fake.

We interrogated her about her craft.

Why do you create art?

In me, it's the way in which curiosity manifests. And curiosity leads to learning, which leads to empathy, which leads to creative problem solving, and then communal growth.

What sparks ideas for new pieces and what is your working process?

Ideas seem to be quite mysterious in their form, often appearing without premonition or summoning. Sometimes they

helps me organize my thoughts or feelings, acting as the filter for the subject matter of my life. Working through that process helps lend clarity to my thoughts and then gives me a clearer course of action. The demanding part isn't drawing as much as confronting the hard reality of myself with openness and curiosity and then learning how to share that with others. This is indeed difficult, but I think it's the required work of humanity.

At the end of 2015 you did some collaborative work with Zoe Keller. Do you have any other plans for collaboration in future?

In fact I do. Later this year I'll be setting aside some time to do a drawing and songwriting collaboration with my dear friend Dana Halferty around five themes. We are looking to investigate storytelling and metaphor via image and sound, with the hope that the viewer can immerse themselves into thoughtful spaces crafted simultaneously for their eyes, ears and heart.

What are your plans for 2017?

"WHAT IS IN MY DRAWINGS MIRRORS MY LIFE AND EXPERIENCE"

manifest out of the blue fully formed and ready to put down, while other times they unfold slowly from an aimless sketch. What is in my drawings mirrors my life and experience, and I often find the impactful stories of those I listen to - poets, writers, scientists, teachers and artists alike - an impactful guide.

My process is very in-the-moment, whereas my thinking is rather slow. I like to sit for a long time in the morning if I can in a sleepy mental space. It's as close to the subconscious as I can get and it seems like ideas often come alive there. Usually I put pencil to final paper without much sketching and as I map the piece out, the idea changes and shifts to what feels best. I have to ask myself formal aesthetic questions of arrangement, but also find it very important to keep in mind the feeling I want the piece to evoke.

You seem to see creating art as a way of exploring the inner self. Does that make it quite emotionally demanding for you?

It is and it isn't—demanding, that is. I believe it's important to feel the feelings, see where they sit in your body, research their origins, and then do the work. Making the drawing is often what

Years seem to slip away so quickly these days. After July, I'm hoping to disappear into Lake Superior and find some quiet spaces for me to think more fully and examine new ideas without the daily pressure cooker of non-stop commodity creating. My mind needs a little rest and a beautiful place to wake up to. I need to carve out a space to slow time down a bit and refocus, so I can act with more intention.

If you ever find yourself in this part of the world, you should come to Sheffield's natural history museum, the Alfred Denny Museum at the University. I have a feeling you'd like it.

In my dream life, this is probably where I would build a fort and live forever.

Sam Walby

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MUSIC

ROUNDUP

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Asked to tell us what they've been getting into over the last three months, Now Then's criterati have steered clear of the big name releases that have been sapping so many column inches. Instead, Akeem updates us on the latest in hip hop production, Michael and Nathan explore different sides of American metal, and Sam enthuses about glitch folk, which is a new one to us.

.....

I'm biased (I have a tattoo of his record label's logo), but new James Murphy music is my most anticipated of 2017. 'Call The Cops' features his characteristic commentary, both social and cultural ("The first sign divides us / The second is moving to Berlin"), although the backing moves beyond the band's usual post-punk milieu to some classic glam guitars. **Tom Baker**

The near invisible but ubiquitous hip hop production duo Blended Babies' latest release, **7**, is a perfect expression of the group's mixed styles and musical talent. 7 feels like a pinnacle in the duo's catalogue. With songs like 'Killa State', 'Wild Ways', 'Ball Don't Lie' and the ludicrously enjoyable 'Beautiful Girl', Blended Babies may be unable to hide from the mainstream much longer. **Akeem Balogun**

Mastodon's new album, **Emperor of Sand**, finds the band exploring their increasingly melodic and introspective side – the album deals with the death of guitarist Bill Kelliher's mother from cancer – while

still breaking out huge guitar riffs. As for new films, the documentary **Bunch of Kunst** is a funny, frequently thrilling look at the men behind Britain's angriest band, Sleaford Mods. **Nathan Scatcherd**

I only know Full of Hell because of their collaborations with Japanese noise pioneer Merzbow and they make grindcore every bit as unconventional and uncompromising as such a pairing would imply. **Trumpeting Ecstasy** is their best album yet, with a bewildering amount of complexity, diversity and experimentation squeezed into 23 minutes and 11 tracks. **Michael Hobson**

Ostensibly about protagonist Elaine's search for love, in pursuit of which she misguidedly uses magic and a sexuality shaped entirely by men's fantasies, auter-filmmaker Anne Biller's **The Love Witch** is so much more. Through astute yet hilarious writing, and Samantha Robinson's mesmerisingly powerful performance, TLW's biting cultural critique stylishly yet ferociously reveals the impossibility of loving relationships under patriarchy. **Samantha Holland**

Annie Hardy's **Rules** is more than the first glitch folk outing by the former Giant Drag mastermind. It's her own soul, bared for all of us to see. A lesson in how to deal with overbearing grief, she has created a heart-wrenching masterpiece. Listen to **Diet Cig** after this one. Two top albums for your pleasure. **Sam J. Valdés López**

SOUNDWAVES

The team behind the Night Kitchen are building a **new space** to replace the much-missed club. They're currently crowdfunding to get it rave-ready, with rewards including tickets to the opening party on 29 September (£15) and Night Kitchen t-shirts (£40 with a ticket) up for grabs. [crowdfunder.co.uk/tnkrebirth](https://www.crowdfunder.co.uk/tnkrebirth)

Electro label **CPU Records** are celebrating their 50th release with a painstaking rebuild of two bleep techno tracks from 1990. 'Move' and 'Rewind' have been rerecorded by label boss CPSmith with the blessing of Sheffield duo Detromental and are out on 18 August.

Beloved book and record shop **Rare & Racy** is closing forever at the end of June. If you're not already tempted to pay a final few visits, all CDs and vinyl are 50% off and they have a range of music from the experimental outer edges.

According to the Sheffield Telegraph, early stage discussions are underway to build a new 600-seat venue for **classical music** in the city. It's an idea led by Deborah Chadbourn, executive director of the Music In The Round group, who points out that we're the largest UK city without its own orchestra.

LIVE

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DIFFUSE 2017

10 MAY MOOR THEATRE DELICATESSEN

ALT Events pulled out the stops for their Wednesday evening showcase of Sheffield musicians. The team brought in the latest musical technology and organised the seating ‘in the round’, focusing on a carefully thought-out disarray of instruments. The enthusiastic and eccentric compere was just right for an inevitably quirky but largely unpredictable event.

A positive and simple jazzy introduction from Alex Bishop and Ben Evans was just what the doctor ordered for the week’s hump. The duo were followed by Liam Johnson, an incredibly talented guitarist with a charismatic playing style. The programme indicated that his first song would be a cover of the Bee Gees’ ‘Staying Alive’, which on paper sounded rather tacky. What followed was the most exciting and skilfully reconstructed rendition of the tune. It was as if Liam was playing a whole host of instruments through his single guitar. His soon-to-be-released EP will be essential listening.

Young singer-songwriter Caroline Frances was a curious follow-up to Liam Johnson’s guitar party. Her extended set of solo voice and piano didn’t quite fit with the snappy performances of the previous artists. Perhaps the intimate setting of the Theatre Delicatessen wasn’t appropriate for her powerful chords and bold lyrics.

Dom Hartley’s modern classical piano piece followed the interval. His performance was original, but all too brief. Drone artist Ross Davidson’s immersive experience was the centre-piece of the second half. Having worked on soundtracks, Davidson knew how to make the audience the centre of the sound.

Saif Mode were the final act, producing a live synth piece using a wire entangled soundboard. All the while, Ross Davidson worked the speaker levels to make it feel like the sound was encircling you.

Jennifer Martino

RUSSIA IN THE ROUND

5-13 MAY THE CRUCIBLE

Russia in the Round, Music in the Round’s spring season at The Crucible, was an exuberant affair, as Ensemble 360 and visiting musicians delivered an impressive array of Russian and Russian-inspired chamber music pieces and related events. Highlights included lunchtime concerts featuring world premieres from Sheffield composers Platform 4, the evening concert featuring a theremin, and Laurène Durantel’s original score for a screening of **Man with a Movie Camera**. The latter featured gorgeous use of the double bass and David Lynch’s music, and a great segment using spoons to play the piano strings.

Following a performance of Haydn’s ‘String Quartet Op.33 No.1’ rendered with a beauty enhanced by perfect clarity, Ensemble 360 gave a vibrant rendition of Jenny Jackson’s ‘Pull Focus’. Very loosely based on a tone row from the Haydn ‘Russian’ quartet we’d just heard, this was an energetically ace new commission and a reminder of Ensemble 360’s abilities and enthusiasm in performing new music.

Lydia Kavina, past pupil and distant relative of León Theremin, intrigued with an unexpected addition to an evening concert programme, playing her own composition entitled ‘Monologue’. Emphasising the range of the instrument, Kavina’s piece worked well ahead of Martinu’s ‘Fantasia for theremin, oboe, string quartet and piano’, for which members of Ensemble 360 joined her. Martinu’s unusual piece was beautifully layered, offering satisfying pleasures, such as the oboe then piano echoing the ethereal sounds of the theremin.

The Prokoviev (‘Quintet, Op.39’) at the same concert was superb, with particularly pleasing scoring for Durantel’s double bass, while Ensemble 360’s second violinist Claudia Ajmone-Marsan excelled in a performance full of gusto and commitment. Shostakovich’s autobiographical ‘String Quartet No.8 in C minor Op.110’, dedicated by him “to the victims of fascism and war”, was also a highlight of the Russian season – deeply moving and played with expressive passion.

Samantha Holland

LISTINGS

HOSTED BY
SAM GREGORY

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SHEFFIELD MAKES MUSIC / BBC MUSIC DAY

Fri 9 June | Yellow Arch | £5.60

The Orchestra of Samples project uses digital recording techniques to conjure imagined global ensembles that would be practically impossible in situ, like an Indian sitar master duetting with the drummer from Motörhead. There’s also the Afrobeat-influenced SIFAKA from Leeds and the ever-joyous K.O.G & The Zongo Brigade.

NO BOUNDS

Fri 9 June | Hope Works & Trafalgar Warehouse

£33 (day + night), £27.50 (night), £16.90 (day)

Probably the best line-up to have ever graced our fair city, and this is just the launch party. Experimental music, workshops and talks during the day, with Nina Kraviz, Mumdance, Helena Hauff, DJ Nobu and Shackleton leading the charge deep into the night.

PEACE IN THE PARK

Sat 10 June | Ponderosa | Free

Since its triumphant return a few years back, Peace in the Park has gone from strength to strength, marking itself out as a grass-roots-run, proudly political oddity in Sheffield’s festival calendar. Tunes, food, arts and crafts and glorious sunshine all day (guaranteed...).

ROSIE HOOD

Tue 13 June | Greystones | £14.30

A member of The Dovetail Trio, Hood’s debut solo record features Wiltshire folk songs collected by Alfred Williams in the early 20th century, alongside her own songs, like the moving ‘A Furlong of Flight’, documenting an 11th century monk’s abortive attempts to glide with wings. Hood will be joined by Martin Simpson for a few numbers.

REBEL FOLK ALL DAYER

Sat 24 June | Audacious Art Experiment

Free during the day, £5 after 8:30pm

Folk has been that most contradictory of things – a radical tradition – long before Woody Guthrie scrawled ‘THIS MACHINE KILLS FASCISTS’ on his guitar. Celebrating that spirit during this mini festival are 12 Dead in Everett, Sharpish and James Bar Bowen, plus there’ll be films charting the genre’s history by folk culture luminaries such as Alan Lomax and Jeremy Deller.

PLANET ZOGG

Fri 30 June | Plug | Free

The now traditional fee-free festivities from Sheffield’s long-ruling czars of psytrance return for a ninth outing. Meat Katie and Ben Coda captain the main room for a Lowering The Tone label showcase, with slightly easier-going grooves promised in the Disco of Doom.

All palaces are temporary palaces, as the artist Robert Montgomery has it. After three years at the top of their game, the Night Kitchen hosts its last (sold out) party at its current site on 10 June. It’s near impossible to pin down what made it my favourite club, but there’s something about the space itself that’s magical, regardless of the line-up, the crowd or the sound-system on any particular night. Maybe it’s the Rob Lee designed courtyard or the DJ booth upstairs, an ornate wooden pulpit repurposed for holy sermons in a more secular style.

With so many dancefloors peddling visual overload, key to the club’s unique feel was the minimal, almost Mondrian-esque, use of colour and light. Stacked on top of each other, the two main rooms were dark spaces, punctuated only by the neon blue roundel upstairs and the red rope light downstairs. This pair of lucid and liberated spaces will leave two huge gaps in Sheffield’s fragile club scene and the opening of its successor in September (see Soundwaves on previous page spread) can’t come soon enough.

THE KINGDOM COME

Sat 3 June | Walkley Community Centre | £13

Flipping the familiar Ru Paul format on its head, this gender reversing get-together will see the UK’s top drag kings – that’s women dressed as men, of course – join Andro & Eve in putting the ‘camp’ in ‘holiday camp’. Audience dressing up welcomed.

WORD OF MOTH

Wed 7 June | Lescar | £6

As implied by their moniker, this free improv four-piece aren’t yet a household name, but are building a reputation through confident and intelligent playing. They were described by The Wire as “interrogating the intersection between responsive, spontaneous group explorations and tightly scored, big-booted riffs.” So there.

BILL RYDER-JONES

Wed 7 June | Picture House Social | £11

In one of modern music’s more unexpected left turns, Ryder-Jones – former guitarist with chart-bothering The Coral – now writes understated folk-rock ballads that examine and pull apart the tedium of suburban England. His most recent record, **West Kirby County Primary**, was recorded in his childhood bedroom on the Wirral.

QUEERAMA WITH JOHN GRANT

Fri 9 June | City Hall | £13.44

Opening this year’s Doc/Fest, **Queerama** by Daisy Asquith depicts a century of LGBT expression in Britain using archive footage from the BFI National Archive. The film’s soundtrack features the ever-thrilling John Grant, who’ll be performing a few numbers after its world premiere.

Go to nowthenmagazine.com/sheffield for more reviews, including Ceephax Acid Crew at DINA, Planetarium by Sufjan Stevens, and Reflections: Mojave Desert by Floating Points



AVITAL RAZ

THE FALLEN ANGEL'S UNRAVELLING DESCENT

"For my kind it's always a recession / In some parts of the world, we're still considered a possession," sings Avital Raz on 'Male Order Bride', the first single from her bluntly-titled new record. It's a razor-sharp take down of a society that still values the labour of men over women, both at work and at home. It's also only one of many injustices that Raz, who was born in Jerusalem and who studied Dhrupad singing in India before settling in Sheffield, has written witty, bone-dry observational lyrics about.

Speaking directly to the Almighty on 'Bored Lord', Raz tells him she's "living in the capital of the promised land / And here, my Lord, your chosen people / They're finally in command," querying whether he's "with them turning ploughshares back to swords / But in your name they'll go invade and kill and hoard." As bleak as the subject matter gets, all 12 of these well-crafted songs are lifted by her intriguing voice, which somehow combines an Americana twang with the syrupy abstraction of Joanna Newsom on feather-light tunes like 'TV'.

Raz has a knack for unexpected but creative timing. Sometimes she gives her words breathing space and sometimes she rolls them out in an expressive rush, like when she suddenly exclaims "take my soul and take it quickly!" on the title track. The absolute stomp of 'Shame' and the heartbreak lilt of 'Sorry About The Pills' reveal, unsurprisingly, that Raz is as perceptive of the personal as she is the political.

Sam Gregory



LAUREL HALO

DUST

Laurel Halo's third LP, **Dust**, is an album made of broken instruments that sound just as natural as they do electronic. Fittingly, Dust has several moments where it feels like it was taken from the earth itself.

Even in its most chilling moments, such as in 'Buh Bye', it still manages to feel restful. This is what makes Dust an interesting album to listen to. It takes the listener in at different points to craft a psychedelic experience, with warped sounds and a relaxing touch that reminds the listener that they're safe throughout. 'Like An L' is a good example of this, as is 'Do U Ever Happen', a patient track with drums that sound like a rolling heartbeat.

'Jelly', the lead track on the album, starts off with a stuttering, rhythmic melody before new sounds emerge to add life to the track. Uplifting moments like this are repeated on 'Moonwalk'. Laurel Halo's vocals are not the focus here, and instead the modified singing becomes an integral part of the earthly instrumental to create a song that feels like a warm breeze. Dust only falls short due to one or two songs feeling unnecessary, namely 'Who Won?', which interferes too much with the rest of the album.

This is an album that Laurel Halo should be proud of, because it's unusual, tactile and mesmerising, all at the same time.

Akeem Balogun



MAYA DUNIETZ & TOM WHITE

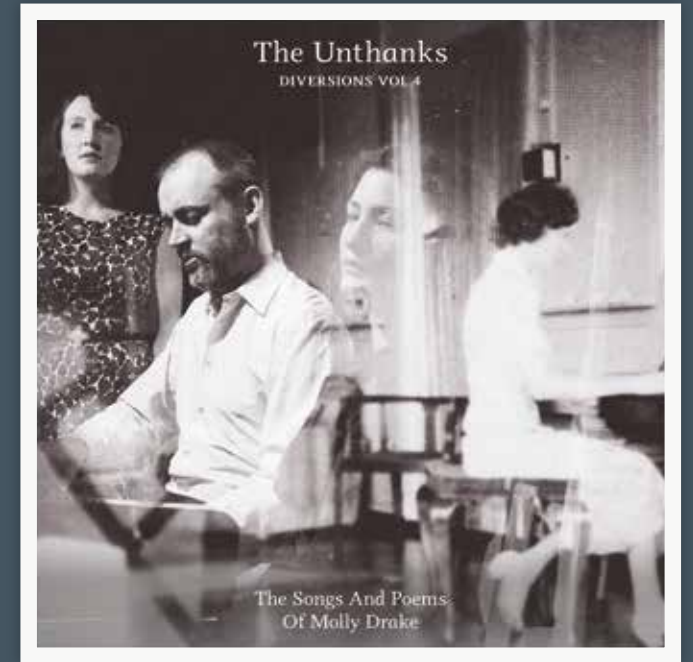
SUMMER CRASH

There is a growing community in Sheffield exploring the intersection between electroacoustic music, noise and musique concrète, with Access Space and the University's Sound Laboratory building reputations for challenging and innovative new work. Local label Singing Knives form the third point in this seditious triangle. **Summer Crash** sees them pair Maya Dunietz, a pianist, composer, improviser and singer from Tel Aviv, with award-winning sound artist Tom White for two long-form compositions and two shorter tracks.

Inferences in the title to a breezy pop record are quickly dispelled by 'Everything Is Soaked', which starts with a few seconds of wobbly vibrato before opening out into a 16-minute exploration of mood and memory. Dunietz's voice punctuates the mix as and when, singing a wordless interpretation of what could be a traditional music, liberally pitch-shifted and warped in places. The accompanying piano, minor key and slightly mournful, evokes the same lost time as a Caretaker record, or the ballroom scene from **The Shining** that inspired it.

'Spare Ribs' sports an ear-rattling feedback drone for its entirety and will be difficult for anyone but the most ardent avant-gardist to stick with. More rewarding is 'Josephine', a riot of plucked strings, crackle, hiss and operatic vocals. 'Summer', the final track, sounds like it has a more conventionally beautiful piano instrumental trying to break out of it, and in the last few minutes it almost does, bringing a sense of cathartic release to a demanding but ultimately rewarding listen.

Sam Gregory



THE UNTHANKS

DIVERSIONS VOL. 4 - THE SONGS AND POEMS OF MOLLY DRAKE

"Ordinary music in an ordinary street / Why does your heart start beating? / What can a song do to you?"

The opening of the fourth in their Diversions series of cover albums encapsulates the appeal of The Unthanks. Sisters Rachel (hushed and husky) and Becky (higher and brighter) harmonise over arrangements by Adrian McNally, the words more often than not coming from the English folk tradition. It's one which is bleak, bitter, funny and provocative, smuggled into contemporary consciousness by latter-day musicians like Robert Wyatt and Anonhi.

The Unthanks' latest release refocuses their aim of passing on the lyrically and emotionally rich music of British folk singers, often northern, or at least north-of-London. In this case it's **The Songs And Poems Of Molly Drake**, pioneering poet and mother of that bloke Nick from the car adverts. Beginning with 'What Can A Song Do To You?', the record works through the dreamy, earthy Drake songbook, which remained mostly unheard until a posthumous interest linked her music with that of her son.

The Unthank sisters alternate singing and spoken readings of her verse over McNally's lilting, uncluttered string-and-piano backing – these sections are reminiscent of Tilda Swinton and the aforementioned Wyatt's collaborations with Max Richter – giving a powerful voice to a woman whose work has rarely been heard. As they sing later in the opening track, it's "music for an open window": small and intimate in creation, but with the intention of being heard far wider. And it deserves to be.

Tom Baker



OMAR SOULEYMAN

TO SYRIA, WITH LOVE

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With war in Syria entering its sixth year, the country's rich cultural, intellectual and social history risks being eclipsed entirely. Since breaking into the Western underground a decade ago with the album *Highway to Hassake*, released on Sun City Girls' Sublime Frequencies label, Omar Souleyman has been the sole global torchbearer for the country's modern musical traditions. This has seen the dabke singer play everywhere from Manhattan's Le Poisson Rouge to the Nobel Peace Prize Concert in Oslo, followed by collaborations with electronic producers such as Four Tet and Modesele-

ktor to bring studio polish to his rough and ready party music. Souleyman is no stranger to a busy touring schedule. Soon after starting his musical career in the 90s, he was one of the region's most in-demand wedding singers, and his habit of recording each performance as a present for the newlyweds has led him to amass a gargantuan back catalogue of around 500 live records. Described as "a personal ode to his native country", Souleyman's new studio album, *To Syria, With Love*, is out this month on Diplo's Mad Decent label. It's just in time for his appearance at Tramlines in July, where

he'll be headlining Endcliffe Park's Folk Forest stage on the Sunday night. We caught up with him for his thoughts on the new record, his newfound cult status and the side of Syria you won't see on the News at Ten.

Your new album is called *To Syria, With Love*. Tell us something you love about your homeland.

Well, like everyone else, I love my home, the view from my house, my neighbours, the animals, the roads, the mountains, my friends and family.

For obvious reasons people have a very fixed image of Syria at the moment, which is probably different to yours. You grew up in Tell Tamir in the north-east of the country. What was your childhood like there?

It was wonderful. Syria was heaven on earth. We were indeed very happy.

In a previous life you were a farmer. How did you go from that job to a singing career that famously saw you record hundreds of live records at weddings all over Syria?

I wasn't exactly a farmer. We come from the rural parts, so everyone pretty much had some land and some animals to live from. If you mean what kind of jobs I did before singing was the only way of making a living for me, well, I did many: I painted houses and the like, I used to fix things for people.

The new record has been described as a departure from previous albums like *Bahdeni Nami*. What has changed on this record?

Musically, it's very important to listen to my present

and others don't really take the time to read them. If they did, it could be different. But in any case, I know that my audience really enjoys dancing and having a good time at my shows while listening to my music, so the language and the words are secondary, which is also fine for me.

On your newer albums you often collaborate with dance musicians like Four Tet, Gilles Peterson and Modeselektor. What do these producers bring to your music?

Four Tet was first, and he brought a new sound to my music that I always was dreaming to have. That is, the quality of the sound was finally there. I am very thankful to him for that. On the second album, yes, there were Modeselektor mixing as well as Gilles Peterson. They sort of tried to follow in Four Tet's shoes, but in the end it wasn't the same thing. I have made a change this time around and haven't asked any Western producer to mix my music.

When you're not soundtracking weddings or recording new records, how do you like to relax?

I spend time with my family and take care of them.

What music are you listening to at the moment?

I listen to traditional music from Syria and the Middle East only.

Which lesser-known Syrian musicians and dabke singers deserve more exposure in the UK?

Certainly, Saad Al Harbawi. He is my idol and in many ways my teacher. Saad Al Harbawi is a singer from my home town and I always aspired to be like him and to sing like him. He has the most powerful voice and way of singing. He has been blind from

"IT WAS WONDERFUL. SYRIA WAS HEAVEN ON EARTH"

keyboard player, who is a genius and a wizard. He is very young, but he is so exceptional in the way he improvises and in the way he provides accompaniment for me. It is much more modern and intense than anyone I have worked with before. On another note, my new album has songs where I express some thoughts and feelings I had about my pain I feel for my home in trouble over the last several years.

It sounds like the musical partnership with your current keyboardist is very important to the modern sound of the new record. How does the collaborative creative process with him work?

Yes, of course it is important. He is Hasan Alo and he is very young and I consider him a genius and the best keyboard player I've ever had. With my keyboard players of course I always need a certain kind of support. They need to allow me to 'fly' during my live set, or to be completely free to sing and entertain. He is a master of improvisation and combines the best sounds - and can do all that with his eyes closed.

What are your current thoughts on the situation in Syria and about the future there?

I hope everything goes back to peace in my home and that I return there very soon - and that all of us return home.

The words appear to be very important in your music, and your new record features lyrics co-written with poet Shawah Al Ahmad. Given this, why do you think your music is so popular with Western audiences who can't speak Arabic?

Well, I always hope that my audience in the West would read the lyrics that always do come with my albums. But it is hard to get them to do that really, it seems. Even the journalists

birth, but he has a way of conjuring up images with his songs in a remarkable way.

Sam Gregory

What is dabke?

Performed at weddings and other social get-togethers, dabke is a style of line and circle dancing originating in the Levant countries: Iraq, Palestine, Jordan, Syria and Lebanon. It has numerous local varieties, each with their own distinct style and theory of origin.

Although dabke was for hundreds of years accompanied by traditional instruments, like tablah drums and mijwiz reed pipes, contemporary musicians like Souleyman use keyboards, synths and programmed drums for a more intense electronic sound. This fusion of the traditional and the modern has prompted the genre's unlikely transformation into one of the most in-demand sounds of the global club underground.

Omar Souleyman plays Sheffield's Tramlines Festival on 23 July.

soundcloud.com/omar-souleyman | tramlines.org.uk

HEADSUP

ABBEYDALE PICTURE HOUSE

.....

Abbeydale Picture House is one of the architectural icons of our city and there's been a lot of excitement about attempts to restore the Grade II-listed building to its former glory.

With the announcement earlier this year that restoration and artistic development experts CADS have signed a 25-year lease on the building, a new hope emerged. We caught up with Nick Potter to find out more.

How did this come about?

For CADS, we reached a point where we had over ten buildings we were operating, but it was mostly studio spaces and a lot of it was on 'meanwhile use', so very short leases, which is very high risk. Through an acquaintance, we found out that the owner was looking for somebody with experience in renovation and creative arts to take it on long-term and we were recommended. We immediately fell in love with the building.

heritage in terms of renovation?

That side of the renovation we're waiting on funding. At the moment we're trying to work on it being a usable space. The main thing for us is to get it open and have it running constantly. We're finishing off some work to get a wedding license. To get it working financially, we need to do stuff like weddings alongside the community-focused stuff.

Do you have any events lined up?

We've got Doc/Fest, we've got BBC Music Day – two big ones coming up. We've had car boots and the stuff with Sheffield Antiques Quarter. We're running temporary events and seeing what works.

Is there anything the community can be doing to help out?

We'll be launching a crowd fundraiser soon as we're close to getting the licence to open every day with a café and bar. We've had some amazing work from volunteers already with renovations and that's going to continue. We're going to need loads of

"WE IMMEDIATELY FELL IN LOVE WITH THE BUILDING"

Did you know much about the rich heritage of the building before you signed the lease?

I knew it had a bit of a chequered history in terms of people trying to make it work, which is why we're intending to be the last to try and make it work! Our approach is very much open arms. It's a space for other people to use. The events we've had so far have been such a huge range. It's not just, 'Look at this amazing ex-cinema; let's do a cinema again.' That's the reason it closed down before. You can't run a cinema on that scale with one room. It just doesn't work.

We've got this heritage board which is headed by Professor Vanessa Toulmin, who we've worked with before, and she's delighted that we're taking it on. Vanessa is going to look into the history, as there's so much that people still don't know. We've heard it was originally built as 'cine-variety', with theatre and cinema, so you've got the stage and the huge backstage area where Contemporary Sheffield are at the moment. From what we've heard, it never actually opened as cine-variety, as by the time they got around to opening cinema had exploded so much they realised they'd have to do straight-up cinema.

Are you intending to stay true to the building's original

help. We're such a small charity. We rely on volunteers.

The long-term goal is to get heritage funding, but that will come later. Our main ethos – and I think this is where people have previously fallen down – is it's not about doing nothing and waiting for a massive grant. It's about getting it working and in parallel exploring all the further funding.

Tasha Franek



theabbeydalepicturehouse.com
info@cadsonline.org | Twitter: @abbeydale_ph
Instagram: abbeydalepicturehouse

MUSIC, COMEDY & THEATRE

THE LEADMILL COMEDY FESTIVAL PRESENTS

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6 JUN :: £15.00

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8 JUN :: £15.00

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ANGELOS & BARRY

9 JUN :: £12.00

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10 JUN :: £10.00

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HUNTAR

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THE AMAZONS

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THE LEADMILL COMEDY CLUB PRESENTS

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7 OCT :: £12.00

NADINE SHAH

14 OCT :: £15.00

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BAND

20 OCT :: £20.00

THE LEADMILL COMEDY CLUB PRESENTS

PAUL FOOT

26 OCT :: £13.50

THE LEADMILL COMEDY CLUB PRESENTS

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FILMREEL

DOC/FEST 2017: CELEBRATING SPIRIT

.....

Doc/Fest continues to grow. Based at The Showroom, the festival's long-established home, 2017 screenings also take place at other venues, including Curzon, with special events at Abbeydale Picture House and The Leadmill. Additionally, films will run every day throughout the festival on the Tudor Square free screen.

With a stunning 182 documentaries across its six days, alongside various virtual reality and augmented reality projects, and talks featuring participants such as Sir Lenny Henry, June Sarpong MBE, Peter Greenaway CBE, and Ian Hislop, Doc/Fest 2017 has a huge wealth of films and events.

With screenings across no fewer than nine cinema screens most days, and an initially bewildering nine film 'strands', in addition to events and VR projects, Doc/Fest can be tough to navigate. Get yourself to the Showroom for a festival programme if you've not already and check out everything that's on offer for yourself.

Mr Gay Syria (dir. Ayse Toprak), part of the Doc/Love strand, approaches the topics of sexuality and persecution from the perspective of celebrating and telling the stories of living gay Syrian men, not stories of death. The film clearly deals with issues of violence and despair, however, as death threats and protracted visa applications feature alongside heels, hot pants and the men's daily lives as refugees in Istanbul.

Another film about transfiguring pain is **Still Tomorrow** (dir. Jian Fan), which follows Yu Xiauhua's journey towards becoming a literary sensation after her poetry is shared over a million times on social media, enabling her to contemplate a future very different from her life as a farmer in a loveless arranged marriage, living with cerebral palsy.

The Last Animals (dir. Kate Brooks) presents the relationships between the market in elephant and rhino poaching, terrorism, and environmental disaster. **Thank You for the Rain** (dir. Julia Dahr) investigates the costs of climate change, with Dahr working

“DOC/FEST 2017 HAS A HUGE WEALTH OF FILMS AND EVENTS”

Each strand – from Doc/Visions and Doc/Adventure to Focus/UK and Doc/Retro 1967 – offers a gripping, entertaining and wide array of filmic pleasures and insight. In addition, special event screenings are not to be missed. On opening night, Daisy Asquith's **Queerama** – leading me to reminisce about Rob Epstein and Jeffrey Friedman's memorable 1995 doc, **The Celluloid Closet** – explores the desires, fears and expressions of gay men and women since 1919, with lyrics and music by John Grant, Goldfrapp and Hercules and Love Affair, while the closing night provides an opportunity to see Toby Paton's **Jo Cox: Death of an MP**, followed by a discussion of Cox's legacy.

From the Doc/Expose strand, **Mama Colonel** (dir. Dieudo Hamadi) looks like essential viewing. The third of Hamadi's films about social realities in the Democratic Republic of Congo, it focuses on a senior policewoman in a new posting, facing an uphill battle to prevent sexual violence against children and advocating fiercely for victims. Equally compelling, if closer to home, is Alex Gibney's UK-USA production, **No Stone Unturned**, which looks into the murder of six men in a Northern Ireland pub in 1994, a crime that remains unsolved and a story that speaks to the secrets kept by governments.

alongside farmer Kisilu, who filmed the impacts of extreme weather on his family and village in Kenya. **Oink** (dir. Angus Macqueen & Rachel Rob-Levyt) explores humans' peculiar and multifaceted relationship to pigs in all its confusing violence and sentimentality, considering pigs as pets, factory farm products and medical 'donors'.

The Focus/India strand, marking 70 years since partition, includes **A Suitable Girl** (dir. Sarita Khurana & Smriti Mundhra), about three young women under pressure to get married, and **Around India with a Movie Camera**, which brings together various pre-independence shorts, including the beautiful 1899 film, **Panorama of Varanasi**.

Lastly, two films to watch with a view to our current political situation in the UK are Laura Poitras's **Risk**, a portrait of Julian Assange, and Fernando León de Aranoa's **Politics, An Instruction Manual**, which tells the story of how populist movement Podemas ('We Can') threatened in 2015 to overturn Spain's two-party political system.

Samantha Holland



Future Aleppo (part of the Alternate Realities Exhibition)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

BREXITANNIA

TIMOTHY GEORGE KELLY, UK/RUSSIA, 2017

FRI 9 JUNE (3:15PM) & 13 JUNE (9:15PM, +Q&A)
SHOWROOM

Using interviews with a wide range of individuals across the UK who voted in the EU referendum, Kelly's film opens up space to think about broad and conflicting meanings of what being 'British' means in 2017.

sheffdocfest.com/films/6178

EVEN WHEN I FALL

SKY NEAL & KATE MCLARNON, UK, 2017

SUN 11 JUNE (9:15PM, SHOWROOM)
& TUE 13 JUNE (7PM, CURZON)

Even When I Fall tells the story of circus performers who, trafficked as children, return to confront this past and the families who betrayed them. Utilising the skills they acquired, they create Nepal's very first circus and simultaneously confront the stigma of being trafficked women.

sheffdocfest.com/films/6291

BANYAMULENGE & I CALL YOU YEMEN

FRONTIER MEDIA / OPTICAL JUKEBOX

TUE 20 JUNE | FROM 7PM | CAFÉ #9, NETHER EDGE
FREE (DONATIONS)

The first documentary in Café #9's 'fringe' documentary event tells of nomadic pastoralists, the **Banyamulenge**, who sought UN protection yet were massacred in August 2004. The second, **I Call You Yemen**, shows how Yemeni people in Liverpool are affected by faraway conflict on a daily basis, as they face constant anxiety about their friends, family and country.

LA LA LAND

DAMIEN CHAZELLE, USA, 2016

SUN 18 JUNE | 7:30PM | 215 SHARROWVALE RD
£3 INC. COFFEE & CAKE

I've not seen this film, but do know that it didn't win the Best Picture Oscar... It's been widely received as a fabulous affair – visually fun, if not as narratively avant-garde as it might think. Its storytelling pizzazz promises a wonderful night out, alongside Sharrow Reels' tea and cake.

[facebook.com/SharrowReels](https://www.facebook.com/SharrowReels)



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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



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CITY HALL
SEPTEMBER 2017 - MAY 2018

The spectacle of seeing, hearing and feeling an elite orchestra performing acoustically is something that everyone should experience at least once in their lives. Sheffield City Hall has graced us with its presence since 1932, bringing classical music to the city since the building opened its doors in 1932. Sheffield International Concert Season 2017-18 continues in this fine tradition with 13 concerts from international and national orchestras, featuring leading conductors and world-class soloists.

The programme is wide ranging, featuring canonical classical music alongside contemporary compositions from the likes of Arvo Pärt. Each performance will also be prefaced with an informal talk, with conductors and musicians providing a window into their world.

There is a strong thread of Russian music in the programme, including a performance by the Russian State Philharmonic Orchestra, alongside pieces by Russian greats such as Stravinsky, Tchaikovsky, Rachmaninov and Shostakovich, delivered to appreciative ears by the likes of The Hallé and the City of Birmingham Symphony Orchestra. The other two strands of the programme are 'Global Orchestras' and 'Explore Mozart'.

Tickets start at £5 for students and under 18s, so if you still have your youth and have never experienced a classical performance, this programme is perfect for you.

For more information and to book tickets, visit sheffieldcityhall.co.uk/sics.



PEACE IN THE PARK

PONDEROSA PARK, UPPERTHORPE
SATURDAY 10 JUNE

Standing tall amongst the old guard of local festivals is Peace in the Park. Started 14 years ago as a protest against the Iraq War, it has since grown into a fully-fledged and much-loved free community festival, hosting live music, comedy, cabaret, food and drink, crafts and campaign stalls on Ponderosa Park in Upperthorpe.

Running from midday to 8pm, this year there will be performances from Smiling Ivy, Fargo Railroad Co, Mango Rescue Team, Frogbelly and Symphony, 12 Dead in Everett, Ash Gray & The Burners, Bell Hagg Orkestar and many more, as well as a super secret special guest act headlining the main stage.

Now Then and its parent company Opus used to run the Other Stage at Peace in the Park, so we know how many hundreds of volunteer hours go into making it happen. It's free entry for all, but that doesn't mean it's free to run, so please donate a small amount to make sure it happens again. If you can't make it on the day but still want to help out, you can donate online at localgiving.org/charity/peaceinthepark.

If you're a promoter or event coordinator and want to help even more, the team are looking for people to run fundraisers for the next festival as well.

See you on the Ponderosa at 12pm.

THE RED DEER

18 PITT STREET, S1 4DD
RED-DEER-SHEFFIELD.CO.UK



Recently famed for its offer of a free pint for every polling card, The Red Deer is not just leading the way in democracy, but also in its support of the arts. Over the last eight months, The Red Deer have been giving Sheffield artists the opportunity to exhibit their work around the pub. They have a strong reputation for positive engagement with the community and are keen to support local artists who often miss out on larger exhibition opportunities. The pub plans to rotate the exhibitions every three months and don't ask for any commission on sales made.

The current exhibition from twins the Welsh sisters explores the contrasting methods and mediums of production that both sisters employ, with Ellie's more experimental work originating from her interest in the role of art in psychotherapy and Amy's contrasting focus on the theme of 'the unfinished'.

Next up in September will be the often provocative and interactive work of Anthony Bennett. Keep an eye out.

WHO DECIDES THE FUTURE?

WED 12 JULY, 6-7:30PM
TOWN HALL



Who decides the future: science, politics or the people? It's a question that cuts to the core of current affairs in 2017 and one which will define the direction of the human race, in our lifetimes and beyond.

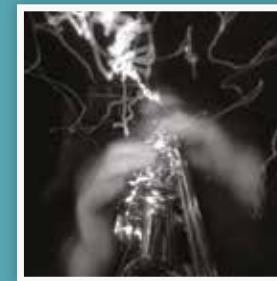
Part of the annual Science in Public conference, which debates the fundamental roles that science and technology play in our society, this Question Time-style event will explore how we strike the right balance between scientific progress, democratic oversight and political leadership.

The speakers are Fiona Kumari Campbell (University of Dundee), Beverley Gibbs (University of Sheffield), James Lock (Opus Independents & Now Then Magazine), and Prof Daniel Sarewitz (Arizona State University). Entry is free and all audience members can submit a question for the panel when registering at science-in-public.eventbrite.co.uk.

Science in Public runs from 10-12 July and also includes keynote speeches. More information is available at sipsheff17.co.uk.

EMERGES

32 CAMBRIDGE ST, S1 4HP
DINAVENUE.COM



DINA Venue is currently playing host to some of the finest, most innovative grassroots arts practice in Sheffield. This June offers something special, with head honchos Deborah Egan and Malcolm Camp leading on the production of eMerges on Thursday 22 June.

Speaking to the organisers, we're told that eMerges aims to illustrate the way that different cultures collaborate and synthesise, creating new meanings and new practice which forms more than the sum of its component parts.

Highlights will include a live performance from Senegalese kora player, Kadiy Kouyate, the newly Sheffield-based Roma-Slovak trio Gypsy Dusan playing their first show outside their community, The Ruhaani Trio and DJ Zlatko, who will be sampling extracts from the performances to create an entirely new piece of music to be played back to the audience at the end of the evening.

The event is hosted in collaboration with Migration Matters Festival and the University of Sheffield's Music Department.

BEER & BANGERS

WHIRLOW HALL FARM
SATURDAY 24 JUNE



What do you call a dancing lamb? A baaallerina. What do you call a lamb covered in chocolate? A candy baaa. Why did the lamb go to the police? Because he had been fleeced.

These are the kind of jokes you imagine when you hear the words 'lamb' and 'comedy' in the same sentence, but Whirlow Hall Farm have put a whole new spin on it. One of Sheffield's longest running comedy nights is returning to the farm's lambing barn on 24 June, with local real ales from Abbeydale Brewery, prosecco, wines and spirits to wash down the most delicious high-welfare sausages sizzling on the BBQ. What more could you want from your Saturday night?

There'll be performances from top-notch comedians like Dominic Woodward, Rachel Fairburn and Sam Avery. Tickets are £22, with doors at 7pm and proceeds donated to Whirlow Hall Farm Trust, which provides educational farm experiences to children who wouldn't otherwise have the opportunity. You'd be baaaaa-rking mad to miss it.

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DINA

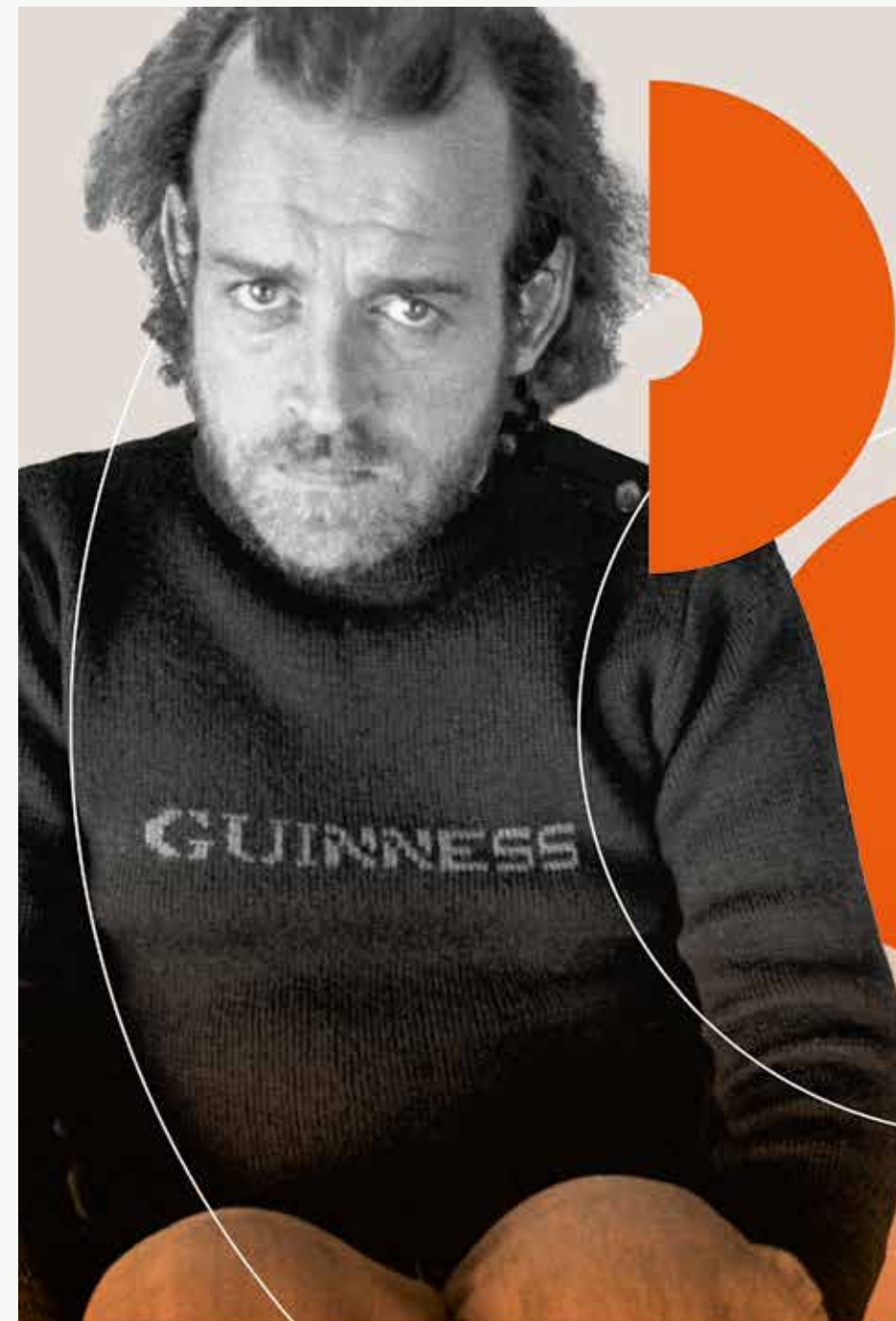
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AND WITHIN REACH OF
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FESTIVAL OF DEBATE
MIGRATION MATTERS FESTIVAL, S1
SHEFFIELD INSTITUTE OF ARTS, S1
DOC/FEST, S1
CITY HALL, S1
SHOWROOM CINEMA, S1
THE LEADMILL, S1
CORPORATION, S1
UNIVERSITY OF SHEFFIELD
STUDENTS' UNION, S1
ST MARYS CHURCH, S2
YELLOW ARCH, S3
ABBEYDALE PICTURE HOUSE, S7
WHIRLOW HALL FARM, S11
TICKETS FOR GOOD

RESTAURANTS, CAFES & TAKEAWAYS

CUBANA, S1
FOUNDRY COFFEE, S1
HAGGLERS CORNER, S2

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7

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DINA, S1
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REGATHER, S2
BREED MEDIA, S3
CADS, S3
EVOLUTION PRINT, S4
RECYCLING REVOLUTION, S8
BESSEMER GALLERY II, S11
CROOKED CLAW, S11
RECYCLING REVOLUTION

SHOPPING

MIRAGE, S1
AUTOHAUS DOLBY, S9
PORTER BOOKS, S11

NOW THEN.

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